

**THE PRINCIPLES AND ART OF PLASTIC SURGERY**—Sir Harold Gillies, C.B.E., F.R.C.S., and D. Ralph Millard, Jr., M.D., Assistant Clinical Professor of Plastic Surgery, University of Miami, Florida. Little, Brown and Company, 34 Beacon Street, Boston, 1957. In Two Volumes, Boxed. 690 pages, 2472 illustrations, 122 in color, \$35.00.

This dramatic, fascinating work by the old master of plastic surgery in company with his later companion and student, who was chief plastic surgeon to the Marines in Korea, is certainly a complete departure from the usual. The word "dramatic" is used in its true sense, for the first volume starts with the title "The Plastic Play." As we advance into the volume, we accept the "First Act," entitled "Cinderella Surgery" which, according to the authors, has been "reenacted as it actually happened, using the original cast as actors." Only then do we realize that this is an entirely original way of presenting a combination of autobiography, an unorthodox text, an informal reference book, filled with the most astounding array of illustrations (both in black and white and in color) that has ever been published, as well as a complete drama in the development of plastic surgery from 1915 to the present time.

Having been an early student of Harold Delf Gillies at the time when Cinderella first met the "fairy prince" and was just emerging from the "hired cutaway coat" to the loss of the "glass slipper which would fit no other foot," I entered the picture when the entire world was seeking the foot which would fit the slipper! They found it at Queen Anne Street and the "fairy prince" smiled. Instead of the "hired cutaway" Morrison of Savile Row made clothes for Cinderella!

I am, indeed, proud to be asked to review this remarkable, unprecedented life work of a master surgeon, who has the chatty wit, as well as the fundamental, salty expressive teachings of our own Will Rogers. It was my privilege to know many of the cast of characters in "The Plastic Play"—to "sit in" at the rehearsals—to watch the "plot" develop from Dollis Hill, to Queen's, at Sidcup to Roehampton to Guy's and "Barts," to Prince of Wales and points between. To follow through the years the solution of problem cases that only one gifted with the imagination, integrity and true ability of an artist could otherwise decipher.

In order to fully appreciate the unusual way of presentation of this work, one should start at the beginning. Without the "foreword" by Doctor Jerome Pierce Webster (to those who have not intimately known these two authors of kindred spirits who wilfully lead you into such coy titles as "Flap Happy," "Ear Making" and others equally remote from the generalized patterns of "regulations"), you might feel that it was a comedy instead of a drama and put it aside or return it to the publishers. But, ah! your inquisitive soul is intrigued by the unique frankness of the story and you *must* read on which, of course, is exactly what the authors wanted you to do! So it happens that, when you have read from prologue to epilogue, you will want to return again and again—to gather up the pearls of wisdom and experience which have a vague place in your memory in the excitement of the first reading—and store them away as treasures to guide you to success. These "pearls" are scattered throughout the two volumes and, as you read, suddenly you are confronted with a trite saying which embodies a principle in the art of plastic surgery and which, if followed faithfully, means the difference between a good and a bad result. A few examples may be cited: "There is no better training for a surgeon than to be taught observation by a physician"; "diagnose before you treat"; "make a plan and a pattern for this plan" (the architect would never build without a blueprint—and his bricks are cheaper than ours!); "borrow from Peter to pay Paul when Peter can afford it"; "when Mahomet is a long way from the moun-

tain, try to move the mountain to Mahomet"; "failure of complete immobilization of a skin graft . . . once the capillary buds have stuck their necks out, motion of the graft has a guillotine effect"; "it is felt that the pinch graft should be 'buried' forever"; "it is more difficult to fill out a thin graft on the face than it is to trim down a flap that is too fat"; "the failure of vaginal mucous membrane to persist on the penis at least prevents the accusation of perpetuating local hermaphroditism"; "skin grafting the urethra . . . may be regarded with fistulous suspicion."

At the "Final Scene," anyone who has attended "a day at the clinic" will have nostalgic memories of similar discussions and arguments and will better appreciate the "happy pen of the long, lithe Yankee" from Miami, "who has so faithfully recorded these words," as well as the excellent interlacing of his own cases so modestly in deference to Sir Harold.

This is a work every plastic surgeon will want to own, as well as every medical library as a reference text.

ALBERT D. DAVIS, M.D.

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**CONNECTIVE TISSUE IN HEALTH AND DISEASE**—Edited by G. Asboe-Hansen, M.D., Connective Tissue Research Laboratory, University Institute of Medical Anatomy, Copenhagen. The Philosophical Library, 15 E. 40th St., New York 16, N. Y., 1957. 321 pages, \$15.00.

The connective tissues, long neglected, have of recent years come into prominence with clinicians largely because of the increasing frequency of "collagen disease." Indeed as long ago as 1950 the Josiah Macy Jr. Foundation sponsored a conference on the subject by 18 members the results of which were embodied in a slender volume dealing largely with structure, function, pathology and chemistry of these substances (Connective Tissues, Trans. of the First Conference, 1950, New York, Ed., Charles Ragan, Josiah Macy Jr. Foundation, New York 21, New York). But interest in the subject has continued to grow and now there appears from Copenhagen a handsome volume of 321 closely printed pages. After an introduction by Asboe-Hansen there come sections on morphology, chemistry and metabolism of connective tissue followed by discussions of pathology both in general and in special diseases. The book is well printed on fine paper, there are adequate illustrations and comprehensive bibliographies with each chapter. The book is an important storehouse of information and opens new vistas for the reader of the part played by these tissues in disease.

ARTHUR L. BLOOMFIELD, M.D.

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**CORONARY HEART DISEASE—Angina Pectoris; Myocardial Infarction**—Milton Plotz, M.D., F.A.C.P., Clinical Associate Professor of Medicine, State University of New York. Paul B. Hoeber, Inc., 49 East 33rd St., New York City 16, N. Y., 1957. 353 pages, \$12.00.

This book is a competent, general review of the present status of coronary heart disease by an experienced practitioner. The chapters of etiology and pathogenesis and of lipid metabolism are particularly complete and bring the reader up to date in this important field. There is a discussion of pathology, clinical features, including case reports, a short discussion of electrocardiography, and a short chapter on the surgical treatment and the preventive aspects of coronary heart disease.

One finds little original investigation in the book and the reader who is searching for a new viewpoint will not find it. Nevertheless, most aspects of the subject are covered from the modern point of view and the book, therefore, is recommended for students and general physicians.

The bibliography is up to date but unfortunately no titles are given.